Michel Thomas method

Arabic

Advanced Course

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Learn another language the way you learnt your own

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Michel Thomas ® method

and learn another language the way you learnt your own

Developed over 50 years, the amazing teaching methods of the world's greatest language teacher completely takes the strain out of language learning. Michel Thomas' all-audio courses provide an accelerated method for learning that is truly revolutionary.

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Introduction

What is the Michel Thomas Method?

The Michel Thomas Method* all-audio courses, published by Hodder Arnold, provide an accelerated method for language learning that is truly revolutionary. And they promise a remarkable educational experience that will make your learning both exciting and pleasurable.

How does the Method work?

The Method works by breaking a language down into its component parts, enabling learners to reconstruct the language themselves – to form their own sentences, to say what they want, when they want. Because you learn the language in small steps, you can build it up yourself to produce ever more complicated sentences.

No books
No writing
Just confidence – in hours

The Michel Thomas Method is 'in tune' with the way your brain works, so you assimilate the language easily and don't forget it! The Method teaches you through your own language, so there's no stress, and no anxiety. The teacher builds up the new language, step by step, and you don't move on till you've absorbed and understood the previous point. As Michel Thomas said, '*What you understand, you know, and what you know, you don't forget.*'

With parallels to the way you learnt your own language, each language is learnt in 'real-time' conditions. There is no need to stop for homework, additional exercises or vocabulary memorization.

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*US patent 6,565,358

'Learning Spanish with Michel was the most extraordinary learning experience of my life – it was unforgettable.'

Emma Thompson

'Michel Thomas is a precious find indeed.'

The Guardian

The classroom situation on the recording lets you learn with others. You enjoy their success, and you learn from their mistakes. The students on the recordings are not reading from scripts and they have received no additional instruction or preparation – just the guidance you hear on the recording. You, as the learner, become the third student and participate actively in the class.

A very important part of the Michel Thomas Method is that full responsibility for your learning lies with the teacher, not with you, the pupil. This helps to ensure that you can relax, and feel confident, so allowing you to learn effectively.

You will enjoy the Method as it creates real excitement – you can't wait to use the language.

'There's no such thing as a poor student, only a poor teacher.'

Michel Thomas

What level of language will I achieve?

The Introductory and Foundation courses are designed for complete beginners. They make no assumption of a knowledge of any language other than English. They will give the beginner a practical and functional use of the

HOW ARE THE RECORDINGS BEST USED?

• **Relax!** Make yourself comfortable before playing the recording and try to let go of the tensions and anxieties traditionally associated with learning.

• **Do not write or take any notes.** Remove notebooks, pens, dictionaries and anything else associated with learning at school.

• **Do not try to remember.** While participating in the recording and afterwards, it is important that you do not try to memorize specific words or expressions. It is a basic principle of the Michel Thomas Method that the responsibility for the student's learning lies with the teacher. With the Michel Thomas Method as your teacher, your learning will be based on understanding, and what you understand you don't forget.

• **Interact fully with the recordings.** Use the pause button and respond out loud (or in a whisper, or in your head, if you are in a public place) before the students' responses. *This is essential.* You do not learn by repetition but by thinking out the answers to each question; it is by your own thought process that you truly learn.

• **Give yourself time to think.** The students on the recordings had all the time they needed to think out their responses. On the recordings their 'thinking time' has been cut in order to make full use of the recording time. You can take all the time you need (by using your pause button). The pause button is the key to *your* learning! To get you used to pausing the recording before the students' responses, bleeps have been added to the first few tracks. When you hear the bleep, pause the recording, think out and say your response, then release the pause button to hear the student's, then the teacher's, response.

• **Start at the beginning of the course.** Whatever your existing knowledge of the language you are learning, it is important that you follow the way that the teacher builds up your knowledge of the language.

• **Do not get annoyed with yourself if you make a mistake.** Mistakes are part of the learning process; as long as you understand why you made the mistake and you have the 'ahaa' reaction – 'yes, of course, I understand now' – you are doing fine. If you made a mistake and you do not understand why, you may have been daydreaming for a few seconds. The course is structured so that you cannot go on unless you fully understand everything, so just go back a little and you will pick up where you left off.

• **Stop the recording whenever it suits you.** You will notice that this course is not divided into lessons; you will always be able to pick up from where you left off, without the need to review.

spoken language. They are also appropriate for anyone who has studied a language before, but has forgotten much of it or does not have confidence in speaking.

The Introductory course comprises the first two hours of the Foundation Course. The Advanced course follows on from the Foundation course and expands on structures touched on in the earlier course to improve your understanding and mastery of complex language.

The Michel Thomas Method teaches the everyday conversational language that will allow you to communicate in a wide variety of situations, empowered by the ability to create your own sentences and use the language naturally, having absorbed the vocabulary and grammatical structures.

How quickly can I learn with the Michel Thomas Method?

One of the most remarkable features of the Michel Thomas Method is the speed with which results are achieved. A knowledge of the language that will take months of conventional study can be achieved in a matter of hours with the Michel Thomas Method. The teacher masterfully guides the student through an instructional process at a very rapid rate – yet the process will appear informal, relaxed and unhurried. The teacher moves quickly between numerous practice sessions, which all build the learners' confidence in their ability to communicate in complex ways.

Because the Michel Thomas Method is based on understanding, not memorization, there is no set limit to the length of time that you should study the course. It offers immersion without strain or stress, and you will find the recordings are not divided into lessons, though the material has been indexed for your convenience (pages 11–21). This means that you can stop and start as you please.

The excitement of learning will motivate you to continue listening and learning for as long a time as is practical for you. This will enable you to make progress faster than you ever imagined possible.

Who is the Michel Thomas Method for?

Anyone can learn a language with the Michel Thomas Method – and the wide diversity of Michel Thomas's own students proves this. Not only did Michel instruct the rich and famous, but he also taught many so-called 'hopeless cases'. For example, in 1997, Michel taught French to a group of sixteen-year-olds in north London who had been told they could never learn a language, and gave them the ability to use the new language far beyond their expectations – in just a week. Perhaps more importantly, he gave them the confidence to speak and a belief in, and the experience of, their own ability to learn.

Whatever your motivation for learning a language, the Michel Thomas Method quite simply offers the most effective method that is available.

What can I do next?

Try to speak with native speakers whenever possible, as this is invaluable for improving your fluency. Television programmes via satellite and podcasts (especially those which feature interviews) will give you practice in the most current and idiomatic language. Expose yourself to the language whenever you can – you will have firm foundations on which to build.

Build your vocabulary with the Vocabulary courses, which carry forward the Michel Thomas Method teaching tradition and faithfully follow Michel Thomas's unique approach to foreign language learning. The series editor is Dr Rose Lee Hayden, Michel's most experienced and trusted teacher. The courses remain faithful to the method Michel Thomas used in his earlier courses, with the all-audio and 'building-block' approach. The teacher builds on Michel's foundations to encourage the student at home to build up their vocabulary in the foreign language, using relationships with English, where appropriate, or connections within the foreign language itself. The student takes part in the audio, following prompts by the teacher, as in Michel Thomas's original Foundation and Advanced courses.

Who was Michel Thomas?

Michel with Grace Kelly

Michel Thomas (1914–2005) spent most of his childhood in Germany and France. He studied psychology at the Sorbonne (Paris) and at the University of Vienna. During the Second World War he fought for the French Resistance; after the war he worked for the U.S. army. His war-time experiences, including two years in concentration and labour camps and torture at the hands of the Gestapo, fuelled his passion for teaching languages, as a result of which he developed a uniquely effective language-teaching method that brought to his door celebrities (including Barbra Streisand and Emma Thompson), diplomats, academics and business executives from around the world. He established the first Michel Thomas Language Center in Beverly Hills in 1947, and continued to travel the world teaching languages for the rest of his life.

Whom did Michel Thomas teach?

People came from all over the world to learn a foreign language with Michel Thomas – because his method works. His students, numbering in the thousands, included well-known people from the arts and from the corporate, political and academic worlds. For example, he taught French to filmstar Grace Kelly prior to her marriage to Prince Rainier of Monaco.

Michel's list of clients included:

• *Celebrities:* Emma Thompson, Woody Allen, Barbra Streisand, Warren Beatty, Melanie Griffith, Eddie Izzard, Bob Dylan, Jean Marsh, Donald Sutherland, Mrs George Harrison, Anne Bancroft, Mel Brooks, Nastassja Kinski, Carl Reiner, Raquel Welch, Johnny Carson, Julie Andrews, Isabelle Adjani, Candice Bergen, Barbara Hershey, Priscilla Presley, Loretta Swit, Tony Curtis, Diana Ross, Herb Alpert, Angie Dickinson, Lucille Ball, Doris Day, Janet Leigh, Natalie Wood, Jayne Mansfield, Ann-Margaret, Yves Montand,

Kim Novak, Otto Preminger, Max von Sydow, Peter Sellers, François Truffaut, Sophia Coppola.

• *Diplomats, dignitaries and academics:* Former U.S. Ambassador to France, Walter Curley; U.S. Ambassador to the U.N., Joseph V. Reed; Cardinal John O'Connor, Archbishop of New York; Anthony Cardinal Bevilacqua, Archbishop of Philadelphia; Armand Hammer; Sarah Ferguson, Duchess of York; Professor Herbert Morris, Dean of Humanities at UCLA; Warren Keegan, Professor of Business at Pace University in New York; Professor Wesley Posvar, former President of the University of Pittsburgh.

• *Executives from the following corporations:* AT&T International, Coca-Cola, Procter & Gamble, Chase Manhattan Bank, American Express, Merrill Lynch, New York Chamber of Commerce and Industry, Boeing Aircraft, General Electric, Westinghouse Electric, Bank of America, Max Factor, Rand Corporation, Bertelsmann Music Group-RCA, Veuve Clicquot Inc., McDonald's Corporation, Rover, British Aerospace.

Track listing

Note about transliteration

This course teaches you Egyptian spoken Arabic. The Arabic words are transliterated in this track listing, so that you can read them even if you don't know the Arabic script. To show some sounds that don't exist in English we've had to use some extra symbols:

ᶜ   This represents the sound called *ᶜain*. It's like a deep "aah" sound, that comes from the stomach rather than the throat.

'   This shows that a "q" sound has been omitted. It's like the sound a Cockney makes when s/he says "butter", leaving out the "tt": "bu'er."

D, S, T   We use these capital letters to represent the "back" versions of these sounds. Arabic distinguishes between pairs of sounds such as the English "s" of "sorry" and the "s" of "silly." The "s" of "sorry" is said at the back of the mouth, while the "s" of "silly" is said at the front. In English these don't represent separate letters but in Arabic they do, and in this track listing we show them by using the capital letters.

H   We use this capital letter to represent the "breathy" version of the "h" sound. Arabic distinguishes between the "h" sound as in the English "hotel" and a breathier version, a little like the sound made when you're breathing on glasses to clean them. In Arabic these are separate letters.

CD1, Track 1
Introduction

English words that are not used in Arabic: "am, is, are"; "a, an"
ena samira "I Samira = I am Samira."
Vary your tone to turn a statement into a question (and vice versa).
ena taᶜbaana "I am tired (talking as a woman)."
ena ᶜaTshaan "I am thirsty (talking as a man)."
iHna taᶜbaaneen "We are tired."

CD1, Track 2

walad "boy", *bint* "girl", *kitaab* "book"
dee "this/that (feminine)", *dah* "this/that (masculine)"
il "the" is merged: *is-sinema (il → is)* "the cinema"; *fil (fi+il)* "in the";
fayn "where"

CD1, Track 3

-ing words: *raayiH / rayHa / raayHeen* "going (describing a male / female /
group)"; *shayif / shayfa / shayfeen* "seeing"; *ᶜawwiz / ᶜawza / ᶜawzeen*
"wanting"

CD1, Track 4

mish "not"
ᶜaarif / ᶜaarfa / ᶜaarfeen "knowing"
In Arabic you add tags that mean "my", "your", "our" etc. *bint* "daughter";
bintee "my daughter"; *bintak* "your daughter (addressing a male)".
Words that end in *-a* have a "tied-up *t*" that pops out when the tags are
added: *madrasa* "school", *madrastee* "my school"; *naDDara* "glasses",
naDDartee "my glasses".
The tags are altered to make them easier to say after vowels: *-ee* becomes
-ya: *abu* "father", *abuya* "my father"; *akhu*; "brother", *akhuya* "my brother".

CD1, Track 5

"Stems" and "flowers" on verbs: (1) used for suggestions: *tishrab / tishrabee /
tishrabu shaay?* "Do you want to drink tea (addressing a man / woman /
group)?"; *nirooH il-madrasa* "Let's go to the school."

CD1, Track 6

"Stems" and "flowers" on verbs: (2) used after *laazim* "necessary" /
mumkin "possible" / *ᶜaawiz* "wanting"
laazim nirooH il-bank bukra "Necessary we go the bank tomorrow =
We must go to the bank tomorrow."

CD1, Track 7
For the "they" verb, a tail is added to the "he" verb: *yishrab* "he drinks", *yishrabu* "they drink"; *yifham*; "he understands", *yifhamu* "they understand".

CD1, Track 8
Arabic root system, for example: *sifaara* "embassy" derived from the roots *s/f/r* "travel"
We can convert *muSr* "Egypt" into "Egyptian" by adding *y* (then *a* for the feminine *sifaara*): *laazim yirooHu is-sifaara il-muSreyya bukra* "They have to go to the Egyptian Embassy tomorrow."

CD1, Track 9
Some Arabic verbs show their roots clearly: these are called "solid" roots: *ktib (k/t/b)* "write".
li+eh = leh "for what = why"

CD1, Track 10
Some Arabic verb stems hide the middle roots; these are called "hollow" verbs: *rooH (r/w/H)* "go"; *shoof (sh/w/f)* "see / look".

CD1, Track 11
shwayya "a little"; *shwayya* + noun = *shwayyit*: *shwayyit sukkar* "a little sugar"
ᶜayyaan "ill / sick / unwell"

CD1, Track 12
gayy "coming" has quite an unusual stem, *gee*. Add the "flowers" and "stems" to this root: *mumkin agee bukra?* "Can I come tomorrow?"; *laazim nigee ennahaarda* "We have to come today."
The stem *gee* "come" already ends in the "ee" sound so the feminine "you" is the same as the masculine: *tigee*: *laazim tigee baytna bukra* "You must come to our house tomorrow (addressing a male or a female)."

CD1, Track 13

tigu "you come (addressing a group)"; *yigu* "they come"

CD1, Track 14

We can add a second verb right after the first: *nirooH nishrab 'ahwa?*
"We go we drink coffee? = Shall we go and drink coffee?"
il-ahraam "the pyramids"

CD2, Track 1

Review of ᶜ*and* "have" and the tags you add to personalise it: ᶜ*andahaa*
"she has", ᶜ*anduh* "he has", ᶜ*anduhum* "they have"

CD2, Track 2

sineen "years"
ᶜ*anduh sitt sineen* "at him six years = he is six years old"
sitt is the short form of *sitta* "six"
arbaᶜ "four"
eid "celebration"; *eid il-meelaad* "celebration (of) the birth = birthday"

CD2, Track 3

kaam "how many"
sana "year"
bintik ik-kibeera ᶜ*andahaa kaam sana?* "Your (addressing a female)
daughter the biggest at her how many year? = How old is your eldest
daughter?"

CD2, Track 4

In Arabic, routine is indicated by adding a *b-* sound at the beginning of the
verb: *b-tishrab shaay?* "Do you drink tea (regularly)?"

CD2, Track 5

yohm "day"; *kull* "every"
b-aktib kull yohm "I write every day."

CD2, Track 6
"by" as in "by bus", "by taxi", etc. = *bil* (*bi* "by" + *il* "the")
ᶜarabeyya "car"
b-tirooHee il-maktab bil-ᶜarabeyya? "You (addressing a female) go the office by the car? = Do you go to the office by car?"

CD2, Track 7
kiteer "many / lots / often / frequently"
b-nigee muSr kiteer "We come to Egypt often."

CD2, Track 8
saaᶜaat "sometimes"
saaᶜaat b-yiktibu email li-abuhum "Sometimes they write emails to their father."

CD2, Track 9
dayman "always"
saaᶜaat b-nifham il-menu, bass mish dayman "We sometimes understand the menu, but not always."

CD2, Track 10
There is a group of verbs that has the same sound for the second and third root. A common example is *H/b/b*, which is connected with the meaning of "like" or "love": *Habayeb* "lovers", *Hobb* "love", *yiHibb* "he loves".

CD2, Track 11
The stem for the present of the "like / love" verb is *Hibb*.
Stresses and vowel sounds sometimes change, in order to make the pronunciation easier.

CD2, Track 12
We can add another verb after "like / love": *b-aHibb arooH sharm ish-shaykh* "I like I go = I like to go to Sharm El-Sheikh" (notice that the *b* lands only on the first verb).

CD2, Track 13

For the future, just add *H* to the verb: *bukra H-arooH il-bank* "Tomorrow I'll go (to) the bank."

meen "who": *meen H-yishoof il-film?* "Who will see (watch) the film?"

CD2, Track 14

gayy "coming = next"

is-sana ig-gayya H-nirooH ostraalya "The year the next = Next year we'll go to Australia."

shahr "month", *ish-shahr* "the month"

H-yigu muSr ish-shahr ig-gayy "They'll come to Egypt the month the next = next month."

CD2, Track 15

Adjectives describing groups of objects go through the Samira (female) door to indicate plural: *madrasa kibeera* "a large school", *madaaris kibeera* "large schools"; *bunook kibeera* "large banks"; *ik-kutub ig-gideeda* "the new books".

CD3, Track 1

aflaam muSreyya "Egyptian films"

feeh "there is / there are"

CD3, Track 2

For talking about the past, you use a different, but similar-sounding, stem of the verb, and add only tails.

shrab = stem for present "drink", *shirib* = stem for past "drank"

-t = tail for "you (addressing a male)"

shiribt Haaga ennahaarda? "Did you drink anything today (addressing a male)?"

-t tail changes to *-ti* for *enti* "you (addressing a female)" and to *-tu* for *entu* "you (addressing a group)".

CD3, Track 3

katab = stem for past "wrote"

katabt ismak fik-kitaab leh? "You wrote your name in the book for what? = Why did you write your name in the book (to a male)?"

CD3, Track 4
-t = tail for "I" (as well as for "you")
fihim = stem for past "understood"
embaariH "yesterday"
katabtu lil-mudeer embaariH? "Did you write to the manager yesterday (addressing a group)?"

CD3, Track 5
The "hollow" verbs (verbs where the middle root turns into a vowel, as in *rooH (r/w/H)* "go"; *shoof (sh/w/f)* "see / look") have different fillings in the past: *rooHt* → *ruHt* "I / you went"; *shoof* → *shuft* "I / you saw".

CD3, Track 6
zoor "visit" is a hollow verb: *zur* = past stem; *zurt* "I / you visited"
hinaa "here", *hinaak* "over there"

CD3, Track 7
-na = tail for "we" in the past
shiribna ᶜaHwa fi baytuh "We drank coffee in his house."
katabna email li-abuhaa "We wrote an email to her father."

CD3, Track 8
In the past when talking about "he" we don't add any tails; we use just the stem.
fihim il-film il-ingleezi? "Did he understand the English film?"
There are regional variations in vowel sounds: in Cairo "drank" is pronounced: *shirib*, while in Alexandria it is pronounced *sharab*.

CD3, Track 9
The tail for "she" is *-it*.
katabit kull(i)Haaga "She wrote (down) everything."
The tail for "they" is *-u* (the "he" form + *-u*): *shirbu kola embaariH* "They drank cola yesterday."
kull + il "all"

CD3, Track 10

Stems for hollow verbs have split into two branches in the past – tails are not affected: *ruHt / ruHna* "I / you went / we went", *raaH / raaHit / raaHu* "he went / she went / they went".

CD3, Track 11

shaafit ibnak fil-madrasa "She saw your son in the school (addressing a male)." *shufti huwa raaH fayn?* "You saw he went where? = Did you see where he went (addressing a female)?"

CD3, Track 12

ezzay "how"
Add tags to ask how people are: *ezzayak* "how are you (addressing a male)?", *ezzayik* "how are you (addressing a female)?", *ezzayuku* "how are you (addressing a group)?"
b-yirooH il-madrasa ezzay? "He goes the school how? = How does he go to school?"

CD3, Track 13

Verb summary: present and future

CD3, Track 14

Verb summary: past forms for "you", "he", "we" and "they"

CD3, Track 15

Verbs summary: past forms for "you (addressing a male)" and "I" are exactly the same.

CD3, Track 16

Verb summary: stems for hollow verbs splilt into two branches in the past.

CD4, Track 1

"am / is / are" can be thrown out of the window; "was / were" cannot.
kaan "he / it was"
ibnee kaan ta^cbaan embaariH alashaan ruHna il-ahraam "My son was tired yesterday because we went to the pyramids."

CD4, Track 2

kaan feeh "he / it was" + "there is / are" = "there was / were"
kaan "he / it was" can be put in front of various phrases like ^c*and* "to have"
– just add tags: *kaan ^candee saa^ca* "Was at me watch = I had a watch."
is-saa^ca raaHit minnee "The watch went from me = I lost the watch": add
tags for "me, you" etc. to *minn* "from".

CD4, Track 3

Add the appropriate tail to *kaan* "was" for the people you want to talk
about: *ommee kaanit duktura* "My mother was a doctor."

CD4, Track 4

The hollow verbs have two branches, with a long sound or a short sound.
For *kaan* "was" the short sound is *-u-*: *kunna ^caTshaaneen* "We were thirsty."
kunt fu muSr fi abreel "I was in Egypt in April."
kunti ma^ca meen embaariH? "You were with whom = Who were you with
yesterday (addressing a female)?"

CD4, Track 5

In Arabic there are two ways of making statements negative, one of which is
by using *mish* "not": *mish Ha-yishoofu abuhum ennahaarda* "Not they will
see = They won't see their father today."

CD4, Track 6

The second way of making a negative statement is by putting *ma-* and
-(i)sh around the word you want to make negative: *mafeesh* "there
isn't / aren't".
Hadd "someone", *maHaddish* "no one".

CD4, Track 7

*ma^cand**eesh*** "Not at me = I don't have", *ma^candin**ash*** ^c*arabeyya* "we
don't have a car", *ma^can**duhsh*** "he doesn't have". The stress (shown with
bold) often moves in this situation.

CD4, Track 8

mish is used with the future; other verb forms usually use the split *mash* to make them negative: *makaansh* "was not", *makatab**nash*** "we did not write", *mab-yishra**bush*** "they don't drink".
A helping vowel (underlined) is needed before the *-sh* when the verb ends with two consonant sounds: *mashuf**ṯiṣh*** "you did not see (addressing a male)".

CD4, Track 9

In Arabic we use the same words for "you", "us" etc. as we used for "your", "our" etc. – just attach the tag to the verb.
H-ashoofik bukra "I'll see you tomorrow (addressing a female)."
fihimtuna? "Did you understand us (addressing a group)?"
ibnee mab-yiHibbish ish-shaay bass saaᶜaat b-yishrabuh "My son doesn't like tea but sometimes he drinks him = it."

CD4, Track 10

When the tags for "you" and "him" are added to verbs they change in the same way as those for "your" and "his" did when added to a noun ending with a vowel: *abu* + *ak* = *abuk* "your father (addressing a male)", *abu* + *ik* = *abuki* "your father (addressing a female)", *abu* + *uh* = *abuh* "his father".
shufnaak embaariH "We saw you yesterday (addressing a male)."
H-yifhamuki "They will understand you (addressing a female)."
b-tizooreeh kiteer? "Do you visit him often (addressing a female)?"

CD4, Track 11

When the tag for "me" is added to a verb it changes from *-ee* to *-nee*.
H-tizurnee emta? "When will you visit me (addressing a male)?"
The split *mash* goes round the verb and tag: *mashuftaksh fis-soo'* "I didn't see you in the market (addressing a male)."

CD4, Track 12

English expresses possession by using "of" or "s" plus apostrophe. Arabic just sticks words together: *bint sameer* "Sameer's daughter".
When the word that in English comes before the "of" ends in *-a* in Arabic, the "tied-up *t*" pops out again and is pronounced *-it* (underlined):

naDDaarit sameer "glasses of Sameer = Sameer's glasses"; *madrasit ibnak kibeera?* "Is your son's school large (addressing a male)?"

CD4, Track 13
"was / were" + "-ing" word puts the meaning into the past.
lamma "when (not question)"
kaanit raayHa is-soo' lamma shaafithum "She was going to the market when she saw them."

CD4, Track 14
When "was / were" is combined with the *b-* form for routine actions, the meaning is "used to" (routine in the past): *kunt b-aktib li-ommee* "I used to write to my mother."

CD4, Track 15
When "was / were" is combined with the *H-* (future) form the meaning is "was going to / would have": *kaan H-yizoorak embaariH* "He was going to visit / would have visited you yesterday (addressing a male)."
fah "so"
kunna H-nirooH il-ahraam bass ibnina kaan ᶜayyaan fah maruHnaash "We were going to go / would have gone to the pyramids but our son was ill so we didn't go."

CD4, Track 16
kunt Hazor muSr bass makuntish b-afham ᶜarabi. bass dilwa'ti b-afhamuh fah mumkin arooH H-arooH. "I would have visited Egypt but I didn't understand Arabic. But now I understand it, so I can go / will go."

Conclusion

Arabic signs

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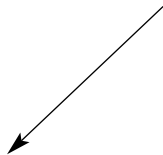- A taster of the Michel Thomas Method
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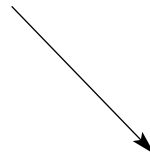- 8-hour course for beginners
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